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ABSTRACT

The use of puppetry activities to project children into many different learning situations and environments is the topic of this guide which offers suggestions for making, costuming, and manipulating puppets; creating puppet plays with appropriate settings and dialogue; and producing these dramatizations in finished performances. For grades 2-6, guidelines are provided on (1) materials and equipment necessary, (2) organization and placement of these materials, (3) the teacher's techniques for motivation and guidance, (4) the children's activities, and (5) evaluations by the teacher and the children. (JM)

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ART TEACHING GUIDES

Puppets and Puppetry

Grades 2-6

TE 499 901

BUREAU OF CURRICULUM DEVELOPMENT
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ED034795

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FOREWORD

This is one of a series of teaching guides planned to give teachers and supervisors practical help in the implementation of important areas of instruction suggested in the curriculum bulletin *Art in the Elementary School* (Curriculum Bulletin No. 8, 1963–64 Series).

The guides have been designed to include suggestions for teaching a particular subject over a span of several grades. As a result, a teacher can use the instructional suggestions in a flexible way in accordance with the curriculum needs of the pupils in the class.

SEELIG LESTER
Deputy Superintendent of Schools

June 1968

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This curriculum bulletin, one in a series of eight *Art Teaching Guides* which present art experiences for children in kindergarten through grade 6, was prepared by the Bureau of Curriculum Development as part of its curriculum workshop program. These guides were produced under the direction of Helene M. Lloyd and William H. Bristow, Assistant Superintendents, and David A. Abramson, Acting Director, Bureau of Curriculum Development. Seelig Lester, Deputy Superintendent of Schools, was responsible for overall supervision of the program.

Developed as the result of research and evaluation by the supervisory staff of the Art Bureau, these bulletins were written under the guidance of Olive L. Riley, Director of Art, with the special assistance of Marian V. Dock and Beatrice Matthews, Art Supervisors, and George Kaye, Acting Director of Art.

Editorial preparation was supervised by Aaron N. Slotkin, Editor, Bureau of Curriculum Development. Lillian B. Amdur edited the manuscripts, and Simon Shulman was responsible for the overall design, page layout, and cover. Patricia M. Callahan, Curriculum Coordinator, coordinated the project.

GRADE 2

Because of their own lively imagination, the magic world of puppetry appeals to all children. In this world, birds and animals can act like humans and fairies and other storybook characters come to life. The puppet and his antics can transport children to the land of make-believe, projecting them into many different situations and environments from which they can learn a great deal. It is a gay and exciting adventure for children to participate actively in making, costuming, and manipulating these fascinating little characters. It is equally interesting to design and construct suitable settings for what to children will be a thrilling performance.

In his activities with puppets, the child actually projects himself into the character he is creating. Inevitably, he gives the little form a personality that makes it seem alive. The way he interprets and expresses the personality represented, the words and actions he gives the puppet, reveal his intuitive feeling for the character he has created.

Puppet dramatizations, especially those in which the children are encouraged to make up dialogue about everyday happenings in the home, school, and neighborhood, provide important emotional releases. They also give the teacher an insight into the interests, abilities, and personality traits of individual children, thus helping her to guide them more effectively.

MATERIALS AND EQUIPMENT

FOR STICK PUPPETS

Manila or oaktag paper, wooden splints or heavy cardboard strips, colored paper, scissors, stapler, paints, brushes, crayons, paste, flathead paper fasteners.

FOR PAPER BAG PUPPETS

Different sizes of square-topped paper bags, material for stuffing such as shredded newspaper or clean, discarded bits of cloth, colored paper, scissors, stapler, gummed paper tape, paints, brushes, crayons, assorted accessory material such as cord, string, yarn, rope, jute, wood shavings, and steel wool.

FOR SOCK OR STOCKING PUPPETS

Old clean socks or stockings, an assortment of accessory materials such as buttons, beads, yarns, pieces of fur, plain and printed cotton materials, feathers, fur, and lace.

ORGANIZATION AND PLACEMENT

Basic materials may be distributed as needed. Other materials may be placed in shallow, divided cartons on the supply table. Place a small amount of paste on cardboard squares or newspaper pads set on trays ready for distribution. Paints may be used from the painting setup.

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
STICK PUPPETS	
How many of you have seen puppets on TV? Did you enjoy them? What did they look like? What did they do?	The child describes some puppets he has seen.
This little fellow I have here is a stick puppet. Johnny, would you like to see what you can make him do? How about having him talk to the whole class?	He takes his turn in talking for the stick puppet.
Would you all like to make your own stick puppets? Fine! How shall we start? You could draw or paint the puppet first, then cut it out, couldn't you? If you want everyone to see it, how big will you need to make your puppet on this paper?	
Think about your puppet before you draw or paint it. Will it be jolly or sad or terrifying? How will you dress it? What colors will you use so it will be easy to see?	He draws or paints puppet characters.
Here are some little sticks to use. See how carefully you can cut out your puppet and fasten it to the little stick. Would you like your puppet to be able to move its arms or legs? How do you suppose you could do this?	He then cuts out his drawing or painting and pastes or staples the figure, animal, or bird to a splint or flat piece of cardboard. If he wishes, he may cut a duplicate figure to represent the back view of the figure, and paste or staple it in place. He manipulates the stick puppet by moving it up and down, around, back and forth. He may wish to experiment in moving the arms or legs of his puppet. He improvises dialogue and gives impromptu performances. He may make some simple scenery and properties for these performances.
PAPER BAG PUPPETS	
I wonder if you could make a puppet from an ordinary paper bag or bags. What part will be the head? How big do you think the head should be? Will you stuff the head or leave it flat?	He experiments in making a puppet from one or more paper bags. He decides on the size of the head, exaggerating it for greater effect. After stuffing the head, he discusses where to tie the neck area, leaving room for the insertion of a finger for manipulation. If only one bag forms the puppet, the string may be secured with scotch tape. However, if the child is using more than one bag for his puppet, he will find that a cardboard core inserted inside the neck area will make the puppet easier to handle.
Now, what about the face? Where will the eyes, the nose, and mouth go? Are you going to draw them, paint them, or cut them out of paper?	He then decides where to place the features and how to make them, either with paint, crayon, or colored paper, or possibly with other materials, such as beads or buttons.
Would you like to select some material for hair? How will you fasten the hair? Could you help us see more clearly who or what your puppet really is by giving it a costume? What colors will you use? What materials will you use?	He then considers the costumes. He may decide to paint the costume on the paper bag or to paste it on, first cutting out a costume and decorating it with colored papers. (Cutting out a costume and decorating it with colored papers is usually better than a cloth costume for this type of puppet.)

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
	He manipulates the paper bag puppet by moving it up and down, around, back and forth, in relation to an improvised dialogue.

NOTE: A simple stage may be improvised by using a table on its side or by screening the lower part of an open closet inside which the children may sit or stand.

SOCK OR STOCKING PUPPETS

Do you suppose we could make another kind of puppet from this stocking? Suppose you pull one of these socks or stockings over your hand and wiggle your fingers around inside it. Does it give you some ideas about the kind of puppet you would like to make? What could you do to give your puppet a head? Couldn't you stuff it loosely with cotton, kapok, or shredded cloth?	He decides whether to use the toe, the heel, or the top of the sock to form a rounded or oval shape to make the head. He stuffs the head loosely.
Who could show us how to make a cardboard core to use for a neck? How could you fasten this core to the sock head?	He makes a cardboard core into which the index finger may be placed for manipulation of the puppet and fastens it inside the sock head.
What will you do to make arms? Decide where you will cut holes so that your thumb and finger can poke through.	He determines where to cut the armholes through which the thumb and another finger can be inserted for manipulation.
Think about the kind of person, animal, or bird your puppet might be, the kind of head and face it might have, and the kind of costume it might wear. Would you like to use any of these interesting things from our treasure box? How will you design the clothes and fasten them to the sock?	He experiments with a variety of materials to make the features which he sews or fastens in some other way to the sock head. He may decide to make the costume from the sock itself or select other materials which he thinks will be appropriate to the character of the puppet.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher	With the Child
Have the children been able to manipulate materials to make a workable puppet?	Which puppets are most colorful?
Is the puppet sturdy and colorful?	Can you recognize the different characters easily?
Have color and shape been considered?	Did you notice any surprises in the way some children have used different materials?
Have they been resourceful in their use of materials?	Which puppets do you think are most beautiful?
Have the children found different ways to animate their puppets?	How have some puppets been made so that their arms and legs can move easily?
Has any special talent or inventiveness been revealed?	Did you have fun working together?
Did the experience induce improved social relations among the children?	Did you enjoy the show?

GRADES 3 AND 4

The magic world of puppetry, in which inanimate characters come to life, appeals to all children because of their own lively imaginations. The puppet and his antics can transport a child into the land of make-believe, projecting him into many different situations and environments from which he can learn a great deal. It is a gay and exciting adventure for children to participate actively in making, costuming, and manipulating these fascinating little characters. It is equally interesting to design and carry out settings for the final dramatic production.

The child actually lives, for the time, the character he is creating, and gives the puppet a personality that will make it seem real. He gets a deeper understanding of many kinds of people and the ways they act under different circumstances. The way he interprets and expresses the personality represented, the words and actions he gives the puppet, all reveal his understanding of its character.

Puppet dramatizations, especially those in which the children are encouraged to make up the dialogue about everyday happenings in the home, school, and neighborhood, provide emotional release for every child. They give the teacher a key to the interests, abilities, and personality traits of individual children, thus helping her guide them effectively.

The many art experiences involved in the puppet activity offer the child unlimited opportunities to form art judgments, to develop art ability, and to gain satisfaction from the use of a variety of materials. Selecting the colors, materials, and textures appropriate for each character helps develop good taste, and increases resourcefulness and ingenuity. Imagination and creative thinking are stimulated as the child uses the materials he has chosen to design the costume, stage, and stage settings.

GRADE 3

MATERIALS AND EQUIPMENT

FOR THE SOCK PUPPETS

Clean socks or stockings of any plain color, materials for stuffing such as cotton, kapok, or other material, cardboard core or paper tube cut in short lengths for necks.

Pieces of materials - plain or printed cotton, wool, felt, silk - for costumes.

An assortment of accessory materials: fur, buttons, beads, sequins, felt scraps, ribbon, wool, rope, shavings, feathers, trimmings.

Scissors, stapler, needles, thread, glue.

ORGANIZATION AND PLACEMENT

Most of the material for the puppet head is usually supplied by the children. These materials, as well as those supplied by the teacher, can be sorted into shallow, divided cartons and placed on the supply table.

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
Have you ever seen a puppet show? What is a puppet? How does it differ from a doll? Has anyone in the class ever worked a puppet? I have two here that were made last year. This is Jerry and this is Jill. They are hand puppets that you work with your fingers. Who would like to bring them to life and let us hear what they have to say to each other?	The child discusses what he knows about puppets and where he has seen them. A few of the children try to manipulate some hand puppets that the teacher has provided.
What are these puppets made of? I have four clean, plain-colored socks here and some stuffing and string. Who would like to experiment with these materials and figure out different ways to use them to start your own original puppet? What parts have you found that might be good to make the head?	He experiments with colored socks and stuffing to try out various ways of making the head and the basic structure for a hand puppet. He discusses the various kinds of additional materials he will need to complete the puppets.
Let's think of a story that you know, or one that you can make up, that could be used for a puppet show that all of us can enjoy. What characters will you need to tell the story? What will each one do? Which ones will be the most important puppets? Can you decide on the character you would like to make?	He suggests a story with which he is familiar, or an original topic he thinks would make an interesting puppet show. He discusses the characters he will need.
When you have stuffed the puppet head, you can plan the face. Which features do you think should be enlarged or exaggerated so that people can tell at a glance who your puppet is? What other characteristics about the clothing, the hands, or the face will also help people judge his personality?	Each child, after experimenting, decides which part of the sock he will stuff for the head and how to make the body. He selects the materials he needs for making the face, hair, hands, and costume. He experiments with materials to make flat or built-up features. He inserts a cardboard core to form a neck and secures it within the sock.
How can you support the head of your puppet? Do you remember how you strengthened the head of your paper bag puppet to make it possible to move the head freely? Could you do the same thing with your sock puppet?	
In planning the puppet costume, how big do you think it needs to be to fit your hand and to cover the lower part of your arm?	Using the spread of his outstretched hand as a gauge to judge the desirable size, the child makes a pattern of paper for a simple shirt-type costume. He places this pattern on a folded piece of fabric so that he can cut the back and front at the same time. He adds buttons, trimmings, and any additional features that will make his costume expressive of the character.
Can you use your hand to judge the shape and size of a pattern for a costume that is similar to a simple shirt? Can you use your pattern to cut out the front and the back of the costume at the same time? How would you fold your material in order to do this?	
Where will you need to sew the costume together? What will you add to your costume - trimmings, buttons, belts, and other features - that are suitable for the character you are creating?	

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
Can you make hands for your puppet? How big should they be for your particular character? Will you use a stiff material or would you prefer some material that can be stuffed or shaped for hands? How will you fasten them to the sleeves of the puppet?	The child draws a pattern for the size and shape of the hands of the puppet. After testing the pattern for size, he selects a material in an appropriate color, and using his pattern, cuts the hands out and shapes or stuffs them. He fastens them securely to the sleeves of the costume.
Practice using your puppet to see how many different things you can make it do that would be suitable for the part he will play in the story. What other ideas do you have that might be used for amusing action in the various scenes? What can be used for a simple backdrop or background for the various acts? What colors will you use for the scenery and the props so that the puppets will look attractive against their proper setting? Will you need any simple properties for the action or scenery? Can you make them so that they can be handled easily and not get in the way of the puppets? What ideas do you have for making a simple stage that will be large enough to hide the children who will be working them? Could very large cartons, a folding screen, an open closet door, or small tables be used in some way?	When the puppets have been completed, the child discusses the production of the play, considering the plot, the dramatic action, the scenery and the properties, and the possibilities for improvising a stage.
In scene one of your play, we meet the main characters in the story. They will be giving a hint of what is to be the idea of the play. What could they be saying to one another? What humorous things can your puppets do to emphasize the dialogue? What surprise elements could you use?	When the stage, scenery, properties, and characters are completed, the child, working his puppet, improvises dialogue suited to the situation and the actions that were roughly planned in the beginning of the project.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Have the children been selective in their choices of materials and colors for their puppets?

Have they shown ingenuity in manipulating socks to devise puppets?

Have they shown initiative in the use of a variety of materials?

Have they learned to make their own patterns for costumes?

Have they used imagination and creative ability in emphasizing distinguishing characteristics of their puppets?

Have they developed a sense of responsibility for their contributions?

Have they been resourceful and inventive in the improvement of dialogue in coordination with the puppet's actions?

Do all areas of the production - puppets, dialogue, music, sound effects, stage, background, and props - have good relationships?

Do the dramatic effects awaken good audience interest?

With the Child

Who has used unusual materials for his puppet's hair or eyes or mouth or ears?

Where do we find an especially interesting character?

Which costume appeals to you most?

Is it carefully made? Is the choice of color suited to the character?

How many of you have discovered how to make your puppets do what you want them to do?

Have you enjoyed working as part of a group?

EVALUATION

How did your contribution add to the success of the play?

What was outstanding in the performance?

What did the audience like best?

GRADE 4

MATERIALS AND EQUIPMENT

FOR MITTEN-TYPE HAND PUPPET WITH PAPIER MACHE HEAD

Newspaper wad, ball or darner, cord, cardboard core, paper towel strips or torn newspaper strips for papier mache, basin for water, paste, tempera paint, brushes.

FOR HAIR

Yarn, fur, shavings, rope, steel wool, cotton, glue or rubber cement.

FOR COSTUME

Wool, felt, silk, satin, figured and plain cottons.

FOR COSTUME DECORATIONS

Buttons, beads, costume jewelry, sequins, tinsels, feathers, fur, laces, braids, and other trimmings.

FOR BACKDROP

Large paper, paint and large brushes, crayons, colored chalks.

FOR IMPROVISED STAGE

Large carton, large packing cases, large three-panel screen.

FOR LIGHTS

Colored cellophane in cardboard frames, flashlights, electric light lead wire, and large bulb.

FOR SOUND EFFECTS

Records, rhythm instruments, whistle, tin cans, bells, sandpaper, wooden blocks.

ORGANIZATION AND PLACEMENT

All material necessary for the mitten or papier mache puppet should be placed on a desk or supply table that is readily accessible to the children. Materials should be sorted into large cartons with sectional dividers. Paints and brushes may be placed on the painting table. Children may be asked to bring in materials for puppets' costumes.

MOTIVATION AND GUIDANCE	ACTIVITIES
The teacher demonstrates the manipulation of a ready-made puppet. If possible, have the children see a professional puppet show or one given by another class.	
Teacher Says	**Child Does**
What are some of the things that you thought were interesting in the puppet show?	The child sees a puppet show. He discusses its various aspects with the teacher. He tells her about some other puppet shows he has seen and describes some of his favorite characters.
Let us plan our own puppet show. Shall we select a play or write one of our own? Now that we have decided on our play, let us see how many of the materials you can bring in. We shall put them in the puppet box until we are ready to use them.	He selects a play for a puppet show, either one with an original plot or a familiar one.
Let us think about the puppet characters. What will they be like? Gay? Sad? Which puppet character would you like to make?	He decides on the characters needed and the one he will make. He also chooses parts in the additional puppet activities. He talks about some needed materials he might bring in from home.
Think about what your puppet will look like. Which features would you exaggerate? What size would you make the head? Suppose your puppet is a busybody, a cranky person, or a vigorous one. How could the features be exaggerated to express these characteristics? How can you be sure the puppet will look effective from the side as well as front face? What colors do you think will best emphasize the characteristics you have chosen?	He makes a puppet head of papier mache, molded over a base. He experiments in modeling and accentuating the head and face so that the features will be seen at a distance. He inserts a cardboard core into the neck area. When the head is dry, he removes the inside bulb or wad of paper so the head will be hollow. He paints the finished papier mache head, using colors he thinks will give dramatic effectiveness.
Note: Refer to page 121 of Art in the Elementary Schools *for modeling with papier mache.*	
What colors, materials, and textures will be best for a costume? What other things do you want to add to the costume to make it effective in color and design?	The child makes his own paper pattern for a mitten-type costume with arms and possibly legs. He tries it out on his hand and modifies it, if necessary, before pinning it to the material and cutting it out. He selects appropriate materials and colors for the character. He sews the costume carefully and adds the accessories with careful thought about the silhouette of his character. He considers the possibilities of some moving parts that will add action to the figure in motion.
BACKGROUND	
What kind of backdrop would best give the mood of the two or three scenes of the play? What significant feature would immediately set the mood of the situation? What colors would best set off the puppets? Try the puppets against background colors to test visibility and dramatic effects.	He selects significant aspects of the scenes for the play. He makes trial color arrangements of the backgrounds for visibility, placement, and dramatic effects.
STAGE	
What can we use to make a stage? How high should it be? How large the opening? How large should the space behind it be for manipulating the puppets? Shall we have a front curtain? How can we make it open and close easily?	He tries out various arrangements of cartons or packing cases to improvise a puppet stage. He plans to make a stage that will be large enough for the puppets and high enough to hide the children who will be working them. He considers its placement in the classroom so that the most advantageous location may be found. He finds a way to fasten and to change the scenery. He arranges for a draw curtain.

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
LIGHTING	
Who would like to try out various colored cellophane frames held about two inches in front of the flashlight or bulb to see what color effects you can get to set the time and mood of our play?	He makes cardboard frames for various colors of cellophane paper. He holds them about two inches in front of the lights and focuses the color on the scenery and puppets in order to decide which colors best express the time and mood.
Now for our rehearsals. Let's see how well we can all work together.	He rehearses the puppet play, improvising dialogue to fit the plot selected.
SOUND EFFECTS	
Where would music or sound effects add interest to the play? Who would like to try out some sound effects? What music could we use?	He tries out and rehearses various sound effects and musical selections to see how they may add to the effect of the production.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Have the children been enthusiastic about the play to be produced? Have they been selective in bringing in appropriate materials and accessories?

Have the children shown imagination and creative ability in designing puppet heads?

Have they exaggerated significant characteristic features and heightened color for expressiveness? Are the characters recognizable and convincing?

Have the children been selective and resourceful in using materials and textures which have contributed to the design and dramatic quality of the puppets? Have they shown good craftsmanship in modeling the head and finishing the costume? Have the children discovered that various materials, such as buttons, beads, felt, fur, raveled rope, and wood shavings can be used for hair, features, and costume accessories?

Is the background simple, dramatic? Does it set the mood for the situation? Were the colors organized to provide a good contrast for the puppets? Have lighting effects been used to good advantage?

Is the stage safe, sturdy, functional, attractive?

Have the children shown improved dexterity and coordination in manipulating the puppets? Have they found ways to introduce simple properties, such as furniture, trees, plants, or a fence?

With the Child

Let's look at our puppet heads first. Have we built well-modeled heads? Where has a particular feature been exaggerated to emphasize special characteristics?

Which heads are modeled most expressively?

Are all the heads as effective from the side and back as they are from the front?

Which puppets are most imaginative?

Who has been most ingenious in using materials to express the puppet character?

Let's look at the costumes. Do they emphasize the puppet's character? Are all of them carefully made?

Where do you see an especially interesting costume accessory?

Let's look at the scenery. How does it make a good setting for the play? Is it simple and dramatic? Can you suggest any changes?

How can we improve the lighting and sound effects?

Which puppet has been made to move in the most exciting way?

Who can make his puppet do the most things?

How does your contribution help in the success of the play?

EVALUATION

By the Teacher

Have the children been able to create dramatic effects with colored lights for timing and mood? Have they learned about changes in color through use of colored lights? Were sound effects appropriate? Were they well spaced? Did they add to the effectiveness of the play? Was each child proud of his individual contribution to the success of the play? Did he reveal any special talent? Did he work cooperatively? Did he improve and learn in many areas—art, social studies, speech, dramatics?

GRADES 5 AND 6

Children on these grade levels generally have had a wide variety of experiences in many forms of art. However, for those with less experience in puppetry, it is usually wise to start with the simpler types of construction suggested for the third and fourth grades, always including dramatization as part of the experience. Thus the children will get many ideas of the possibilities and the practical value of puppetry and may begin to plan other types of puppet construction.

Cooperation is the keynote of every successful production. The children quickly learn the need for dramatic timing and the necessity for making all things work together. Because of their increased knowledge and skill, and their greater dexterity in manipulating the puppets to make the action dramatic, children on this level are capable of giving a much more finished performance than children in lower grades.

MATERIALS AND EQUIPMENT

MITTEN-TYPE HAND PUPPETS

Papier mache, felt, sponges, foam rubber, balsa wood.

HAIR

Yarn, cord, rope, steel wool, wood shavings, cordings and heavy, fringed trimmings, fur.

COSTUMES AND ACCESSORIES

Fabrics of various weights and textures; colors, plain, patterned, and striped; leather; thin metal foil; heavy felts.

COSTUME DECORATIONS

Braids, tapes, ribbons, beads, sequins, laces, colored and metallic yarns, and other trimmings.

HANDS AND FEET

Felt, heavy leather, thick plastic material, sponge rubber, styrofoam, sturdy fabrics, balsa or other soft wood, thin wire, cotton batting, or other soft material suitable for stuffing.

OTHER MATERIALS

Paper for the child's own patternmaking, scissors, needles, pins, colored sewing threads, glue, or rubber cement.

BACKDROPS

Large sheets of paper or suitable fabrics, tempera paint and brushes, colored paper, colored chalk.

SIMPLE PROPERTIES

Sturdy cardboard boxes, pieces of cardboard, thin pieces of soft wood, dowel sticks, narrow wooden splints, glue, stapler, tacks, hammer, saw.

PUPPET STAGE, IMPROVISED

Large carton, packing case, panel screen, large wooden picture frame.

PUPPET STAGE, CONSTRUCTED

Light-weight lumber, wooden boxes, nails and screws, paints and brushes, woodworking tools.

LIGHTS

Flashlight, Christmas tree lights, high-powered electric light, extension cords, colored cellophane or gelatin in cardboard frames, hooks, nails.

CURTAIN

Plain, colored, heavy material, curtain rings, rod, fixtures, draw cord.

SOUND EFFECTS

Record player and appropriate records, rhythm instruments, whistle, tin can, bells, thin metal foil, wooden blocks.

ORGANIZATION AND PLACEMENT

Much of the material to be used for the puppet activity is usually brought in by the pupils some time before the work starts.

This may be placed in a box called the Puppet Treasure Box. Before starting the activity, materials should be sorted into smaller boxes which fit into the larger box.

Materials should be placed where they are accessible to the children. A supply table placed near the sink will help provide water for papier mache.

Paints, when needed, may be selected from the painting supply table.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
Some of you, after seeing the puppets from last year's show, expressed a desire to produce another show that could be shown to the other upper grade classes. Can you suggest a topic or theme for a play that you think your schoolmates would be interested in and would enjoy? Who can suggest a good plot? What suggestions can you make about the main character? What other characters will we need? How will they compare in height and size?	The child decides on the play he wants to produce. He discusses the main plot or theme, the characters to be included, and the settings for the action. He then joins a group to make the puppets or to design the scenery, the properties, and the stage.

MOTIVATION AND GUIDANCE

Teacher Says

Who would like to be in the puppet-making group?

PUPPET HEAD

What character would each of you like to make? What particular character traits do you think your puppet should show? How would you express these in his general appearance, in his head and face, his hands, his legs and feet, and in his costume?

What materials do you think you might use to construct the puppet head? There is an assortment of materials in the supply box. Those of you who have had some experience in making puppets may experiment with these and see which you think will be the most appropriate for your particular characters. Would you make the heads of papier mache, felt, sponges, or cardboard boxes or forms?

How will you construct the features? What facial characteristic will you dramatize or make prominent? Will it be gay, sad, stern, wistful, or crafty?

What kinds of colors will best express the puppet's character? What kind of hair, hat, or headdress will help dramatize its personality? Can you invent any movable parts or features that will make your puppet more effective?

COSTUME

What materials will help to express the personality of your puppet? What kinds of lines, colors, and textures do you consider necessary for the desired effect?

Are you ready to plan a paper pattern for the basic costume? Is it large enough to fit the size of your outstretched hand, to hide your arm, and to permit free movement of your fingers?

How will you place the pattern on your material to avoid wasting it? Can you fold your material and cut the back and front of the costume at the same time?

What trimmings, buttons, collars, pockets, and other costume features will make your costume more appropriate? What colors do you think would add to the effectiveness of the characterization? How large will the costumes need to be?

ACTIVITIES

Child Does

After each child in the puppet-making group has decided on the character he wishes to make, he considers the characteristics that he wants to feature and experiments with a variety of materials from which he may construct a suitable head. He then consults with the other members of his group in order to determine the basic materials and type of construction they consider appropriate for all to use.

Each child considers the colors that will dramatize his particular puppet. He considers the materials he will use for hair and headdress. He experiments continually to interpret his puppet character through line, form, color, and texture. He turns the head as he works to see if the profile is also effective. Modeling a shoulder flange as an extension of the neck makes it easier to fasten the costume to the head.

From a wide assortment of fabrics that have been collected, he selects the materials for a simple costume, keeping in mind the puppet characteristics that he wants to dramatize through line, color, and texture.

He plans a paper pattern for a costume and tests it to see that it will fit the size of his hand and lower arm. He cuts out the dress or basic suit shapes and sews the necessary seams. He adds trimmings, buttons, a collar, pockets, and other essential costume features, pinning them in place before sewing in order to judge their size, shape, color, and texture.

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
HANDS AND LEGS	
Will your puppets be more expressive if you add hands and legs? Can you make paper patterns to determine their sizes and shapes?	The child decides on what kind of hands and legs, if any, he wants for his puppet. He cuts a paper pattern for the hands and tries them out with the costume to judge the size and shape. He also cuts a paper pattern for the legs and tries it out in the same way.
What materials will enhance the characterization of your puppet? Will you make provision for inserting thin wire or cotton stuffing? Will you need to weight the feet for more effective movement? How can you do this?	He selects the materials that he considers suitable for the hands, legs, and feet. Sometimes he inserts thin wire or soft cotton stuffing to give the desired effect. He may use pebbles or stones to weight the feet. He attaches all parts to complete his puppet.
SCENERY AND PROPERTIES	
How many scenes will you need? What will be the setting and the desired effect of each one? What essential elements will you include? What colors will set the time, the locale, and the mood of each scene? Can you make a small colored sketch of the way in which you visualize the scene?	He discusses the various scenes and decides upon the number of backdrops necessary. He makes small-scale sketches of ideas and then selects the ones to be enlarged to meet the requirements for the proposed stage.
Which of the sketches do you think best expresses the desired effect for each scene? Try out your puppets against the partially completed background to test the colors, the scale, and the carrying quality of the puppet against the backdrop.	He cooperates in making the actual scenery. When each scene is partially roughed in, he tries out the puppets against it to consider any adjustments in color.
Will you need any properties, such as furniture, vehicles, rocks, trees, or bushes? Of what material will you construct them? What colors will they be? How will they be held in place or be moved about, if necessary?	He decides whether or not he will need properties for the various scenes. He constructs these of heavy cardboard, from ready-made boxes, or from thin pieces of wood. He colors them and attaches long sticks or rods with which to hold them in place or move them about.
STAGE	
How will you build your stage? What are some of the things you must think about to determine the size of the various parts? What provision will you make for a rapid change of scenery? How will you fasten the arm board slightly below the proscenium opening to steady the arms of the manipulators?	He decides whether to use large cartons, wood, or a screen for the puppet stage. He considers the height and width of the proscenium opening in relation to the size and number of puppets. He determines the height that will be necessary to conceal the puppeteers and permit them to manipulate the puppets successfully. He experiments with a variety of ways of changing the scenery to see which is easiest and quickest. He fastens an arm board to steady elbows of manipulators.
How will you make the stage look attractive? Will you keep it simple in color or will you decorate it?	
What kind of curtain will look best with the color and design of the stage? How will you make it open and close? Experiment with a piece of cord and an improvised curtain to see if you can figure out how to make it operate satisfactorily.	He helps construct and decorate a simple stage. He makes a pull curtain in a color that looks well with the stage and the setting in which it will be used.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
LIGHTING EFFECTS	
What changes in time, place, or mood do you want to show in the various scenes? What kind of lighting do you think we can work out? Who would like to experiment with lights and colored gelatins to see the various effects that can be created, such as early morning sunlight, twilight, mysterious effects, moonlight?	He discusses the kind of lighting that might be available. He experiments to determine the amount and the quality of light needed to create the desired effects in the various scenes. To study the effects of the light on the scenery and the puppets, he uses colored gelatins mounted in cardboard frames and held in front of the lights.
MANIPULATION	
What type of person does your puppet portray? What kind of personality will he have? What kind of movements and actions will help the audience understand what he is like? Can you discover something unusual for him to do? Will the audience find him true to character and amusing? Can you introduce some surprise actions?	He improvises and tries out dialogue and action, working for good timing and dramatic effects. He practices speaking parts to see if his voice is sufficiently audible and in character with the puppet. (When one character is speaking, the others should remain still. Some amusing inflection or surprise action helps add humor and interest to the performance.)
MUSIC AND SOUND EFFECTS	
What sounds can be introduced in the play to emphasize the time, the place, or the mood of a particular scene? How can these sounds be created? To test the effectiveness of a sound you have created, ask some child in your group to tell you what it suggests to him.	He suggests the music and sound effects to dramatize the action. He experiments with different materials and implements to get the desired effects. Soft background music may add interest to one scene, while the sound of galloping horses in the distance or the sharp blast of a whistle may set off the activity of another incident. Group singing, harmonicas, music box, whistles, drums, or improvised sound effects, carefully spaced, bring heightened interest and dramatic quality to the performance.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher	With the Child
Have the children experimented freely with all the available materials?	Have you planned scenery that brings out the characters?
Have the children been resourceful and inventive in combining colors, materials, and textures to make expressive puppet heads?	Have you kept the background simple?
Have the children selected significant characteristics for exaggeration?	Is the scenery in scale with the puppets? Are the properties in scale?
Have the children planned the puppet characters with consideration for color, size, and the importance of the puppets in relation to each other, to the principal characters, and to the backdrop?	Have you experimented with lighting effects and sound effects?
Have they selected colors, materials, and textures for the costumes that will emphasize the characterization?	Is the dialogue smooth and audible?
	Can you work your puppets well?
	Do your groups and committees function well together?

EVALUATION

Have they planned the paper patterns carefully? Have they been careful in cutting out and finishing the costumes? Have they given consideration to significant details of the costumes?

Have they selected accessories which have contributed to the design and dramatic quality of the puppets?

Have the children shown good craftsmanship?

Before we present our puppet show to the assembly, let's consider each part of our work to see if we are completely satisfied with what we have done. Can we improve any of these?

plot
characters
creating the heads
costumes
scenery
stage
lighting
sound
manipulation
social attitudes
performance
audience reactions

PLOT

Where can we make the plot a little more dramatic? How?

Can you think of anything we could add that would liven up any party?

Are there any dull spots to be eliminated?

PUPPETS

Does your puppet adequately portray the character?

Do you wish to change anything? Use another color? Another material?

Is there enough exaggeration of feature to get across to the audience?

Which puppet is most imaginative?

Who has been most resourceful in the use of materials?

Which puppets do you think best portray their personalities?

Where do you see careful work and good craftsmanship?

SCENERY AND PROPERTIES

Does the scenery set the mood of the play?

Is the color well related to the color of the puppet costumes?

Is there sufficient color contrast between puppet characters?

STAGE

Is the stage sturdy?

Is it adequate for the performance?

Is there enough room for the puppeteers to manipulate the characters?

Can you improve the lighting effects? How?

EVALUATION

SOUND

Is the sound timed for dramatic effect? Does it add to the interest of the scene?

Does the incidental music add to the performance?

Shall we use another record to start the performance? To end it? Between scenes?

MANIPULATION

How can you manipulate your puppet better to act out the dialogue?

How can you improve your timing?

Can you make your puppet perform in a more lively or surprising way?

Can you exaggerate a hurried action or a slow one?

Can you have a dancer perform well, stop, or start suddenly? Can you make it do what you want it to do?

GENERAL

How well have you learned to work together?

Have you done your fair share of work?

Do you think the performance was a success? Can we improve it in any way?